

CD 2005--70/71



## **State of Emergency**

a recital of sound art

by David Ogborn

8 PM, Thursday

December 08

Walter Hall

Faculty of Music

University of Toronto

17/07-2008 12

## Programme

### *In Memoriam STS-107*

Kristin Mueller-Heaslip, voice (with animation and Ambisonic tape)

### *Street Songs*

#2

Parmela Attariwala, violin  
David Ogborn, electronics

#3

Scott Good, trombone  
David Ogborn, electronics

#4

Catherine Wood, clarinet  
David Ogborn, electronics

#5

Kristin Mueller-Heaslip, voice  
David Ogborn, electronics

### *Variations*

Parmela Attariwala, violin  
Kevin Lau, piano

## Intermission

### *The city is burning*

Anna Frey, horn (with Ambisonic tape)

### *Second Nature* (6-channel tape)

### *State of Emergency*

Hanna Matthijsse, violin  
Bill Rowson, violin  
Parmela Attariwala, viola  
Sarah Steeves, cello

## Notes

*In Memoriam STS-107*: On February 1<sup>st</sup> 2003, mission STS-107 of the Shuttle Columbia ended tragically with the destruction of the shuttle and its team of seven astronauts. *In Memoriam STS-107*, premiered by Kristin Mueller-Heaslip in late Spring of 2003, commemorates this avoidable disaster. This evening's concert features the first presentation of an alternative version including a video animation.

*Street Songs*: Throughout the Winter of 2002-3, I marched against the illegal invasion and occupation of Iraq, micro-cassette recorder in hand. In the months that followed, I began to struggle with how to represent and deepen these experiences using the tools of the electronic musician. Simply writing protest music was out of the question — we had just been through an object lesson regarding the inability of simple protests (in fact, the largest internationally coordinated demonstrations in history) to prevent the war.

I arrived at the idea of creating a series of pieces, each framing a recorded anti-war march, in which a performer would interact with a live electronic system (created with Gabriel Maldonado's CsoundAV) to create a sound of great complexity that nonetheless remains closely tied to their gestures and expressions. The goal is a form of music-making that could be “deployed” quickly and simply in different situations, and that, moreover, would continue to adapt in response to these situations. These pieces have been revised every time they have been performed — and will continue to change after this evening's performance.

*Variations*: This set of variations for violin and piano was composed in Winter of 2002-3 for violinist Elation Pauls. The “theme” upon which the variations are composed consists of a series of seven harmonies that repeat continuously at different pitch levels and for different amounts of time — a kind of harmonic kaleidoscope. Unlike in traditional practice, the “theme” is never directly stated in the piece.

*The city is burning:* During the summer of 2004, I began to collaborate with my good friend, horn player Drew Stephen, on a piece for horn and "tape", beginning by making recordings of Drew performing the traditional horn fifths idiom. At around the same time, I recorded a thunderstorm (including within it the distant wail of sirens) from the window of my 3rd floor apartment in Riverdale (Toronto). The piece *The city is burning* emerged from the confrontation between these two very different soundscapes.

The title came much later. Strictly speaking, the words were overheard by chance in a coffee store, uttered in jest by one of the workers there. But I grabbed onto them as an articulation of a deeper preoccupation: the threat now posed to the world's great cities. The violence done to two particular cities weighed heavily upon me: the senseless terrorist attacks on New York City and the equally criminal assault on Baghdad.

*Second Nature:* Toronto's Tommy Thompson Park is a manmade spit that snakes its way from where Leslie Street meets Lake Ontario to a lighthouse out beyond the Toronto islands. This work is based on field recordings made in the park, a location I first discovered in 2001, sometime during my first year living in Toronto. It became a place towards which I gravitated - not just as a place to escape the bustle of the city, but as a heightened example of what one might call "second nature" - nature as a reflection of mankind's activity.

This soundscape composition was created during an August 2005 residency with Toronto's Sound Travels (New Adventures in Sound Art). Special thanks to Darren Copeland, Yves Daoust, Charlie Fox, and the InterAccess gallery for their assistance in the creation of this piece!

*State of Emergency (String Quartet #1):* In this quartet, first composed in Fall of 2000, fragments from Beethoven's *Grosse Fuge* and Bartok's 4<sup>th</sup> quartet collide with "original" material, including (in the last half of the piece) a tune I had carried with me from one jazz group to another in the preceding years. The title is a reference to the 8<sup>th</sup> section of Walter Benjamin's *On the Concept of History* (sometimes called the *Theses on the Philosophy of History*), which begins: "The tradition of the oppressed teaches us that the "state of emergency" in which we live is not the exception but the rule." Presented tonight in a newly revised form, the quartet is dedicated to my wife Jamie.



## About the Artists

Calgary-born violinist **Parmela Attariwala** intended to become a surgeon. Instead, she holds degrees in music from Indiana University, the School of Oriental and African Studies (ethnomusicology), and for reasons not always clear to her, is currently pursuing her PhD at the University of Toronto. Also swearing that she would never live in Toronto, Parmela has been based here for the past 11 years, actively indulging in contemporary and cross-genre musics, improvisation, and modern dance collaboration.

Born and raised in Saskatoon, **Anna Frey** has been playing horn since the age of eleven. While still in high school, she held the position of Fourth Horn in the Saskatoon Symphony Orchestra for the 1998-99 and 1999-2000 seasons. Anna holds a Bachelor of Music degree in performance and music history from McGill University, where she performed with the McGill Symphony and Baroque Orchestras, as well as with the McGill Contemporary Music Ensemble, under the direction of Denys Bouliane and Walter Boudreau. Anna has studied privately with Jean Gaudreault of the Montreal Symphony Orchestra, and Eugene Rittich, formerly of the Toronto Symphony Orchestra, as well as having participated in master classes given by renowned horn players Hermann Baumann, Fergus McWilliam, and James Somerville. She is currently in her first year of a Master of Music degree at the University of Toronto, where she studies horn with Gabriel Radford of the Toronto Symphony Orchestra.

**Scott Good** trained at the Eastman School of Music where he received a Bachelor of music degree, majoring in performance and composition. He has also received a Master of music degree at the University of Toronto, and is currently finishing his Doctoral degree there. His teachers have included Gary Kulesha, John Marcellus, Joseph Schwantner and Samuel Adler. Scott performs with ensembles such as the Kitchener Waterloo Symphony, Windsor Symphony, and National Ballet, as well as bands such as the Ugly Bug Band, Kanaka, the Lollipop People, and GUH. As well, he is an avid improviser, jazz performer, baroque performer, chamber musician, and conductor. He has composed for ensembles such as the Winnipeg Symphony, the Hannaford Street Silver Band, the Pax Christe Choral, and Esprit. He has received awards, such as first prize in the DuMaurier composer's competition, the Howard Hanson award, and prizes in the SOCAN young composer's competition.

**Kevin Lau**, born 1982, recently graduated from the University of Toronto with a Bachelor's degree in music composition, and is currently pursuing his Master's from the same university. He has his ARCT in piano performance and is active as both a performer and composer of contemporary classical music. His music has been performed by the Hamilton Philharmonic Orchestra, the Mississauga Symphony Orchestra, the University of Calgary Brass Choir, the University of Toronto Opera Division, and renowned artists such as Lara Downes and Eighth Blackbird. Kevin has also composed the music to several student films, documentaries, a radio drama, and a feature-length production. He continues to reprise his role as the first "composer in residence" for UTS, a school affiliated with the University of Toronto. He currently studies composition with Christos Hatzis.

**Hanna Matthijsse** recently graduated from the University of Western Ontario. She completed her Bachelor's degree under the tutelage of Gwen Thompson and Annette-Barbara Vogel. A native of Grande Prairie, Alberta, Hanna began her musical studies on the accordion at age five, and later studied violin in Edmonton with Tom Johnson. She currently resides in Toronto where she studies privately with Mark Skazinetsky.

**Kristin Mueller-Heaslip** is a Toronto-based singer and pianist known for her dramatic, insightful performances of new and unusual music. Recent performances include the role of Ciel in Judith Thompson's unique music drama "Enoch Arden" (Theatre Centre); the role of Nicole Burrow in "Adieu, Friedrich Lips: A Musicological Comedy" which she wrote in collaboration with Alex Eddington (Edmonton International Fringe Festival); Andrew Staniland's "tampobata" for singing piano player, which will be broadcast this season on CBC Radio's *Two New Hours*; and Gilles Tremblay's "Chant Convergeants". Upcoming performances include Gyorgy Kurtag's monumental "Kafka Fragments" in collaboration with noted violinist Christian Robinson (Silverbirch Concerts).

Composer and electronic sound artist **David Ogborn** was born in South Australia, emigrating to Halifax and later Winnipeg as a child. In addition to completing degrees in music education and performance, he has studied composition with Michael Matthews and David Scott at the University of Manitoba, and with Christos Hatzis, Gary Kulesha and Chan Ka Nin at the University of Toronto, where he is currently in the final stages of a doctoral program. His artistic interest in confrontations between virtuosic musical

traditions and various forms of new media has led, among other things, to a particularly strong commitment to the work of Italian composer Luigi Nono. He has recently returned from 7 months of research in Italy, where he studied Nono's sketches at the Archivio Luigi Nono. His work on the functional programming of sounds and video can be found at [allegory.sourceforge.net](http://allegory.sourceforge.net). He is a founding member of the netlabel angelusnovus.net.

**Bill Rowson** received his bachelors degree from the Curtis Institute of Music in Philadelphia, where his teachers were Ned Rorem and Richard Danielpour. Bill also holds a Masters Degree in Instrumental Conducting from the University of Western Ontario. His music has been performed in both Canada and the USA, as well as Europe where his String Sextet was premiered at the Verbier Festival in Switzerland in 2001. Mr. Rowson has spent two residencies at The Banff Centre and is currently pursuing his doctorate in composition at the University of Toronto where he studies with Gary Kulesha.

Twenty year old cellist **Sarah Steeves** is a native of Strathmore, Alberta. She began her cello studies at the age of three with Tom Mirhady and has since garnered numerous awards. A three time winner at the Alberta Provincial Music Festival, a Royal Conservatory of Music Gold Medalist, Sarah was awarded the Queen's Golden Jubilee Performing Arts Scholarship for her demonstration of, "extraordinary talent and potential." Sarah has participated in the Banff Summer Music Arts Festival from 2001-2005 and the 2000 National Youth Orchestra of Canada. She is currently studying at the University of Toronto with Shauna Rolston where she holds the Kathleen Parlow Scholarship and the Laura Kinton Muir Prize.

**Catherine Wood** is the Instructor of Clarinet at the Flint Institute of Music at the Flint School for the Performing Arts. She is currently completing her doctorate in Clarinet Performance at Michigan State University. Her graduate research focuses on contemporary clarinet music by Canadian composers. Wood has performed at several contemporary music festivals including: the 2004 and 2005 Contemporary Clarinet Festival, and the 2003 Avant-Garde Clarinet Festival. In addition to contemporary music festivals, Wood has also performed at the 2003 International Clarinet Association Symposium and The University of Oklahoma Clarinet Festivals in 2001 and 2003. This May, Wood has been invited to Limonest, France to give a masterclass and recital. She has also been invited to participate in the Carlo Della Giacommo Music Festival in Italy this July.

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